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if it did not show any very marked progress toward a more American expression in architecture, it did not on the other hand show any indication of an increased subservience to European models. In fact, the general effect of the exhibition was that of a healthy and refreshing architectural growth. To illustrate the present tendency toward eclecticism, it might be of interest to enumerate the different architectural styles under which could be classed the principal exhibits: Classic 10, Gothic 16, Romanesque 4, Italian Renaissance 8, French Renaissance 5, English Renaissance 8, Spanish 1, Colonial and Georgian 8, Chinese 1, and the "Western Style," or as we sometimes call it, the "Chicago School," 28.

The increased attendance over previous years not only speaks well for the excellence of the exhibition but is indicative of an increased interest in architecture, which will surely be reflected in the better buildings of the future. T. E. T.

FRIENDS OF AMERICAN ART

THE Friends of American Art are now soliciting subscriptions for the second five year series, but as yet have not entered actively upon the work of securing new members. It is earnestly hoped that those who have given their support to the society in the past will continue their contributions in the future. In this connection we quote Mr. Macbeth of New York, who has done so very much to encourage and foster American art and artists. In the last number of Art Notes he says:

"Art circles in Chicago are much exercised just now over the fact that the five year period for which Friends

of American Art promised annual contributions is about to expire. To renew or not to renew is the question of interest. It is known that some members will not wish to continue, but it would be greatly to be deplored if there should be a falling off in numbers that would not be offset by the entrance of new members. The splendid work done in the enrichment of the Art Institute collection of pictures during the past five years shows an achievement of which the citizens should be very proud. To halt this good work would be an unfortunate blow to the prestige already gained. It would not be at all like Chicago to permit it."

Since their organization five years ago the Friends of American Art have presented to the Art Institute fifty-eight paintings and four pieces of sculpture. They occupy at present Gallery 50 and adjacent corridors and make a very impressive appearance. The most recent purchases are reproduced in this BULLETIN: a head in marble, "My wife, Eleanor," by Chester Beach, reported last month, and "Portrait of Thomas William Vawdry" by John Singleton Copley.

The acquisition of the Copley portrait is especially desirable, for the collection has been built up largely of contemporary works, having only one early painting, the portrait of General Dearborn by Stuart. It is to be hoped that eventually the collection will acquire examples representative of the various stages in our progress, so that the general development of American art might be illustrated. There is therefore a sufficiently large field of work for the Friends to justify the enthusiastic renewal of their efforts.

BULLETIN OF THE ART INSTITUTE OF CHICAGO

The Copley painting is a portrait of a young man, shown half-length, in a blue costume with lace at neck and sleeves. He wears a white wig. The simple back-

portrait is not dated, but belongs without doubt to the artist's English period, when his art had undergone the refining influence of the great masters of the English



MY WIFE, ELEANOR—BY CHESTER BEACH
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1915

ground is dark gray and the clasped hands and lower part of the body are thrown into shadow so that the observer's attention is concentrated upon the head. The

portrait school. Copley's early years were spent in portrait painting in New England, with a brief sojourn in New York, and we are indebted to him for a

remarkable series of portraits of distinguished men and women of the Colonial period, an invaluable commentary on the character of Pre-Revolutionary society. In 1774 he went to England, thence to Italy, where he spent two years studying the works of the old masters and executing commissions. He then returned to England where, much sought after and admired, he remained for the rest of his life. It was in this period that he reached the highest point in his technical achievement, his style becoming more simple and graceful, his shadows softer and deeper, and his color, harsh in his colonial period, becoming more harmonious and rich.

WESTERN DRAWING AND MANUAL TRAINING ASSOCIATION

AT the educational congress held in Chicago during the World's Fair a small group of art teachers decided to form an organization for the promotion of art education. The first annual meeting was held in Milwaukee in the following year. Meanwhile the manual training teachers in this part of the country had established an organization of their own. Nine years ago they joined forces with the art teachers and the combined associations under the name of the Western Drawing and Manual Training Association held their first joint meeting in the Art Institute. Miss Lucy Silke, a former student of the Art Institute and now Supervisor of Art in the Chicago elementary schools, was the president that year. Since that time the association has met annually, in April or May, in different cities of the middle west. It has members in over twenty states and has

become one of the two most influential organizations of its sort in the country. All the leading educators in the middle west, who are interested in art, manual training, household arts and vocational education, are members; and many of them have taken an active part in the international congress for the promotion of art education.

This year the annual convention of the association is held in Chicago, May 5-8, under the auspices of the Board of Education and Superintendent of Schools, the Art Institute, and the Association of Commerce. During this period an exhibition of school work, all educational art work including drawing and applied design, from both public and private schools, primary to University, will be installed in the Art Institute galleries. The Chicago Public Schools exhibition opened in Blackstone Hall on April 28. The exhibition in the galleries, assembled from forty-five other cities, is ready the first of May. All the temporary exhibition galleries are given over to this showing of art work from the schools.

TEACHING ART TO CHILDREN

FROM time to time the BULLETIN reports the progress made in systematizing museum instruction for children. The Board of Education and various clubs and societies interested, in coöperation with the Art Institute, are still engaged in perfecting a plan for acquainting the children of Chicago with the collections of the museum.

In this connection the work done by the School Art League of New York City is of special interest. The following information has been given by the League for publication in this BULLETIN.